



1890

## The Normal Offering, Vol. 6, No. 5, Jan. 1890

Bridgewater State Normal School

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# NORMAL

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# OFFERING.

1890.



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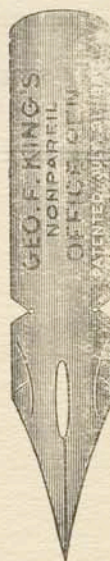
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# Normal Offering.

Vol. VI.

State Normal School, Bridgewater, Mass., January, 1890.

No. 5.

## HOW TO TEACH DRAWING IN THE PUBLIC SCHOOLS.

NEARLY twenty years ago, May 16, 1870, the Mass. legislature passed an act requiring drawing to be taught as a regular study in our Public schools, and that industrial or mechanical drawing should be taught in day or evening schools to all persons of fifteen years or over, under the direction of the School Committee, in all towns containing ten thousand inhabitants or more.

The passage of this act caused as much consternation among the teachers then employed in the state, as an order to teach the Chinese language in all the grades of school, would produce today, and when the subject of original design was approached, their feelings can better be imagined than described. In a word they felt utterly inadequate for the work, thought it a foolish innovation, and all entered upon the task in a most half-hearted way.

"And why was it," I hear you ask, "that drawing was required in the schools?" Well many of the manufacturers of that time had begun to query whether it was the wisest thing for them to import their best designers, and pay them fabulous prices, or send thousands of dollars out of the country yearly for designs, while the youth of the country were growing up with no idea of good or bad productions, and with no means for developing any talent of their own. This feeling grew, and spreading among the intelligent persons of the community finally resulted in this Act of the Legislature.

So teacher's classes were formed by the authorities, and instruction given in the method of presenting as well as in the subject matter for their own improvement, and the Normal Art School founded by the State to prepare teachers for more advanced work.

Time passed on, and the feeling that drawing was only for the favored few slowly began to die away and it was seen that "Genius," here as in

other things, "was only the capacity for taking infinite pains."

It was found that every one could learn to draw, that was not physically incapacitated, there being on an average, no more difference among pupils in this study, than in that of Arithmetic and Geography. Every one who could learn to write, could learn to draw. With this came also a gleam of light as to the kind of drawing required; Industrial drawing was not pictorial drawing, and several exhibitions were held by State and city where awards were given to cities and towns, and individual pupils as well, by a committee chosen by the State authorities.

Thousands of people, who crowded into these exhibitions "to find out about this drawing that was making such a fuss in the schools," learned that Industrial drawing was not picture making, but that it was related in direct manner to the solid industries of our country, and sought to develop among our own children a cultivated taste, a skill of hand and eye, to enable our nation to compete successfully with the manufacturers of foreign nations.

Then came a flood of text books on the subject, in which there was much merit and demerit. While they furnished excellent copies, there was often more work than could be done in the given time, and ambitious teachers gave more time than than was justifiable. To obviate this, the publishers kindly placed guide lines and other aids in the books, which, while they helped the appearance of the drawing, weakened its quality, and destroyed the independence of the pupil. Theories for this, and models for that, from an infinite number of quarters, each driving at its own hobby have combined to vex and confuse the matter still more. But the old and well worn motto "There is no royal road to learning," is beginning to vindicate itself, and tell us to go straight to the root of the matter, and begin to build slowly and surely on foundations that have been tested by ages.



Cutting loose from text books, except for reference, in this as in every other study, let us give our pupils pencil and paper and let them work out the problems freehand and mechanical in a sensible honest manner. Let the alphabet of drawing consist of the straight and curved line, and the combination of these in various ways our alphabet of form. Afterward in higher grades adding light, shade, and color as we wish.

Beginning with little children, when they first enter school, teach them the use of the pencil and how to hold it.

Then practise on the straight line, horizontal, oblique, vertical, and in various combinations. It matters not what the combinations are if taught intelligently, and honestly drawn, with some idea in view. Expression should come first, finish afterward, using the ruler, and drawing freehand alternately.

After straight lines can be drawn with some degree of freedom, introduce curve lines and their combinations with straight lines. As soon as possible take the compass and teach its use, and how to use it. Then comes in order geometrical problems, scale drawing, and orthographic projection, in alternation with Freehand and Historic ornament.

In design :—

Teach symmetry of form and examples to illustrate it, following the best examples possible to obtain.

Teach the beauty of repetition and examples of the various methods of repetition.

Teach of its application in ornament, and in this connection, historic ornament.

Teach the enlarging and reduction of figures, both geometrically and freehand. Then flower forms and irregular figures, and afterwards memory exercises and adaptation for ornament.

Conventionalize the simplest leaves at first, then simple sprays, then flowers, then combine them, first into symmetrical forms, afterwards into repeated forms, finally into balanced forms if possible, but it is not very desirable to insist on that, in grammar school work.

Alternate geometric work with freehand all through the course, making the exercises as sim-

ple, bold, and educational as possible. Especially insist on simplicity in design.

As soon as the pupils can draw a symmetrical figure *accurately and readily, then and not till then*, begin model drawing, for if he cannot distinguish differences in the flat copy, he will not be able to find them in the solid. And it is more necessary to train his eye and hand to draw from a flat copy, from which he can go to model drawing successfully, than to dally awhile at indifferent model drawing and finally be unable to draw either from flat or model well.

In model drawing, first, teach to measure with pencil, and compare measurements, till it can be done well.

Second, explain foreshortning of circle and apply it.

Third, explain foreshortning of rectangular figures and apply it.

Then work on from simple to more difficult forms as circumstances seem to indicate.

Drill on simple work till principles are very thoroughly understood, and require if possible that every model drawing should be reproduced from memory. Slowly and surely seems to be the best plan in this department, for intelligent drawing is important.

If more work can be taken, sketching from ordinary object of all kinds, as well as from good flat copies is excellent practise. Hammerton says, "It is not simply whether we wish to learn to draw, but whether we prefer a keen eye to a comparatively blind one, and a clumsy hand to a ready one."

This should be steadily kept in view by the teacher and scholar, and the idea of making pretty things, alone, discarded. It is one of the greatest mistakes to suppose that Art has its end in the production of mere amusement or mere pleasure. The beautiful is the "splendor of the truth," said Plato. Then learn to see the truth, and express the truth, and its beauty will react both on yourself and the language in which you express it.

EMMA. F. BOWLER.

—Mr. Hathaway, Mr. Preston Smith, Miss Fearing, Mr. Southworth, Mr. Sears, were among the disappointed ones during the recess.



## STORIES FROM THE DICTIONARY.

HOW shall I unfold from my title all the beauties that lie within it? For not mere stories are hidden in words, but history, poetry, philosophy, fancy, caprice, law, logic, besides I know not how many more.

Emerson has said, "Language is fossil poetry" and just as the geologist carefully traces prehistoric forms in the limestone and slate, so we in the fossil poetry may trace the thoughts and passions of the remotest times.

Unlike the geologist, whose specimens are difficult of access, involving hard work and expense, our fossils form the common highway over which we plod every day without a thought.

Let us look at a few of these curios through the microscope of etymology. The word *scruple* (of conscience), for instance is a very forcible metaphor drawn from the word *scrupulus* or little bits of gravel that used to get into the open shoes of the Romans, producing a painful hesitancy in the gait. The word *imbecile* is also a metaphor, taken from the old man who is unable to hobble along without the aid of his *bacillum*, or staff.

*Surd*, in Algebra, means a number which is deaf (*surdus*) to all attempts to reduce it, and *absurd* is such as might come from a *surdus* or deaf person, who having failed to hear what had gone before, would be apt to make an inappropriate reply.

*Lyceum* is from *lukeion* or wolf's den. This, because Aristotle held the first lyceum in a grove near the temple of Apollo, the *lukeios*, or wolf-slayer.

*Supercilious* is well known to portray the up-lifted eyebrows—the natural expression of haughtier. *Sarcasm* is from the Greek *sarkazo*, to tear the flesh off, to flay, and the *Sardonic* smile had its origin in Sardinia, where, it is said, but one poisonous herb grew, and if anyone ate of it he would die of laughter.

*Style* and *stileto*, though so seemingly different are from the same root. The Roman *stylus* was a sharp little instrument used by the Greeks and Romans in writing on their wax tablets. They were not only sharp but strong and sometimes served a double purpose. The death of Cæsar is said to have been accomplished with a stylus.

What a barbarous piece of history is contained in the word *ordeal*! It comes from the Saxon *ordoel* or trial, by which the innocence of accused persons was tested. Sometimes the accused was forced to plunge his arm as far as the elbow, into a vessel of boiling water, take out a piece of iron of certain weight and carry it a certain distance. After three days the arm was inspected and judgment pronounced accordingly. When the trial by water was not considered severe enough, it gave place to the trial by fire, or walking over red-hot plough-shares, and the most solemn avowal of the Saxon swain was, "I would go through fire and water for you."

The relation of numbers to the fingers is interesting because it explains that inherent tendency to count on the fingers which will creep out in schools occasionally, however much corrected. There is a very possible connection between *deka*, ten, and *duo echo*, between *pente*, five, and *panta*, all. It has been stated, moreover, that our English *ten* or *tein* came primarily from *tai hun*, two hands, and the very digit, or foundation of numeration, is a finger. Later, as Arithmetic became more complicated, little stones were used for performing operations, which appears in *calculate*, from the word *calculi*, meaning pebbles.

In all this we see how undoubtedly the ancients, although not graduates of normal schools, began with the object, and derived their knowledge of mathematics by the natural method.

The etymology of the words *curfew*, *saunterer*, and *lavatory* is familiar and oft repeated. *Curfew* comes from the words *couvre feu*, to cover the fire. Its French origin is explained by the fact that it was William the Conqueror who introduced the custom of covering fires and going to bed at eight o'clock, when

"The curfew tolled the knell of parting day."

*Saunterer* comes from the two words *saint terre* and was applied to the pilgrims who journeyed to the Holy Land. These saint-terrers, however, soon degenerated into a lazy class who took this way to obtain a living from the hospitable and reverent peasants who entertained them on their way, and so the word fell from its lofty position. And in this connection I am reminded of the word *parasite*, which has a kindred history. For parasite

*Continued on page 37.*



## The Normal Offering.

Published monthly during the School Year, by the Lyceum of the  
Bridgewater State Normal School

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The OFFERING is strictly a school paper, and all members of the school are requested to contribute.

Ex-members and graduates of the school are requested to keep us informed of their whereabouts, and of any other items of interest.

Articles for publication should be sent in before the 5th of the month. Address communications to "THE NORMAL OFFERING," Normal Hall, Bridgewater, Mass.

The Editors reserve the privilege of rejecting any articles which are not deemed satisfactory.

HENRY T. PRATT, Printer, Bridgewater, Mass.

IF the readers of the February OFFERING take trouble to look at that space at the top of the first column of the fourth page which is usually neglected, they will find there a list of names which will be wholly different from the one now occupying that place of honor. Two of the present board of editors are members of the present graduating class and so withdraw from school as well as from the editorial board; the remaining two while they remain in the school will bend their energies to other things.

We gladly retire from our trying position into the peace and quiet of private life. But before we go we wish to place on record our thanks—which indeed come from the heart—to those who have so kindly helped to lighten the burden and make pleasant the remembrance of the term when it was our privilege to place before the circle of Alumni and students their contributions and the work of the school.

We are happy to resign the work into such competent hands and feel assured that the change will be of benefit to the best interests of the paper.

We wish you of the new board perfect success in all of your plans for the welfare of the paper. We hope your letter boxes will be stuffed at each mail with contributions and items for the "Personals." May you find only pleasure in the work!

THE following question has been sent to the readers of the OFFERING, answers to which may be addressed to the Editor. "Which hemisphere of the Earth has its winter at aphelion." M. C. L.

### THE FALL OF THE SMOKE-STACKS.

DURING the high wind of the evening of the twenty-sixth of December, at about ten minutes after the silent study hour had ended, the western of the guys which held in place the two long cylinders of boiler-iron erected for smoke-stacks last September, snapped and down fell the heavy chimneys with a noise which has been likened by many to the sound heard when a house is struck by lightning. The larger and nearer of the two crashed through the end of the men's wing. Fortunately no one was injured, although to those rooming in that end of the wing it seemed a narrow escape for some one. That the students were startled is stating their condition very mildly, but as soon as the cause of the disturbance was discovered and the extent of the damage determined, the corridors were deserted and the occupants of Normal Hall betook themselves to study, packing, or bed as the case might be.

All felt certain that there would be no school on the following day as it was known that the boiler fires had been extinguished. The drawing of the fires meant no heat, no way of pumping water into the tank, and no steam for cooking or for the laundry. All these meant no school: so the announcement, at the breakfast table, next morning caused but little surprise. How quickly the "Hall" was deserted! At noon but a dozen scholars were left and at night but two forlorn beings who were obliged to remain behind.

In a week the school returned to its work to find the stacks repaired, in position, and so firmly fixed that there is room for no fear of a repetition of the accident which caused such an interruption to the work and plans of the school. M.



*Continued from page 35.*

formerly meant one who takes his *sitos*, or corn with another, a guest. What wonder that with such warnings as these ever before us we find hospitality growing less lavish as learning and civilization advances!

The word *tawdry* which I mentioned above, is a contraction from St. Audrey, which was the name applied to a fair held on St. Audrey's day. The trinkets sold at this fair were better adapted to catch the popular eye than to be of actual service, hence the value of anything *tawdry* was shortlived.

The word *tribulation* is a noble one and has a noble derivation. It is from the Latin *tribulum*, an implement used by the Romans to separate grain from the husks. It was a large heavy platform provided with iron teeth, and upon it the corn in its natural, coarse state, was beaten and torn and rubbed until all that was unfit for food was separated from it. There is a beautiful analogy in this which ought not to be lost, and which gives the word a new depth of meaning.

The evolution of the word *can* also, is not without its moral lesson. The order is *con*, to study, *ken*, to know, *can*, to be able. Who, then, shall dispute that "Knowledge is power."

Here is a curious word,—the word *sincere*, derived from *sine cera*, without wax. This seems at first to have no possible connection with the accepted meaning, but it came about from the use of wax to fill up cracks in furniture, which soon gave to *sine cera* the meaning of genuine.

As in this, so in the majority of cases, we find meanings growing up from the tangible into the figurative, but occasionally this process is reversed, as in the word *bead*, which was the Saxon word for prayer. We get this meaning in the modern bead-roll, a list of persons to be prayed for. The change of meaning came, of course, through the use of little balls to count the prayers upon.

The word *school* originated in *schole*, meaning leisure (!) and *salary* is only another word for *salt money*. Perhaps some poor teachers still think of this grimly as they gaze at the emptiness left after extracting their board-money.

And so I might go on, mentioning *pedler*, one who is on his feet continually, *serious*, from *sine risus*, without laughter, *gazette*, not a paper, but

the *gazetta* or small coin paid for the paper, *grotesque*, from the grottoes in which the Roman grotesques were found, *precocious*, cooked too soon, *biscuit*, twice cooked, but where shall I leave off? for there is no end.

There is a subtle, alluring charm in words which leads us on and on, and stops not short of the workings of the human mind. For "The copiousness of meaning which Words enwrap is, indeed, more than all that was said or thought. They are the sanctuary of the intuitions. They paint humanity, its thoughts, longings, aspirations, struggles, failures,—paint them on a canvas of breath, in colors of life." MARY F. BOSWORTH.

#### OLD MAIDS AND THEIR WORK.

OF late the press has busied itself with the query "Is Marriage a Failure?" Since this question leads to much negative assertion, and we are trained to shun negations, perhaps the more positive theme here chosen will meet the approval of the OFFERING'S readers.

Turning back for a name which shall head the list of Old Maids, there at once appears that of Elizabeth; Elizabeth, with her iron will and her fickle fancies; her keen insight and her love of flattery; her intellectual grasp and her ridiculous vanity. With such a contradictory nature the Virgin Queen gained the fear—never the love of her subjects; but her reign of ambition and prosperity wins from all its deserved admiration.

A very different kind of admiration is that aroused by the mention of Caroline Herschell. Her name brings to mind a youth amid uncongenial surroundings and with scanty education. But it also recalls the scientific success and honor of her later life with its long years of sisterly devotion.

It is told of Florence Nightingale that the sick soldiers turned on their cots to kiss her shadow as she passed; and our own Clara Barton in speaking of some project for the relief of human suffering, said earnestly, "Until this work is done I cannot go to heaven." Who could ask for a higher mission than that of a Ministering Angel or a herald of the Kingdom of Heaven on earth?

As for Jane Porter, Hannah More and Maria Edgeworth, their place must ever be in a sense



sacred, as we think how our grandmothers in their youth pored over the pages of "Scottish Chiefs," "Belinda," and "Coelebs in Search of a Wife."

Among the God-sent "singers upon earth" must be counted the Cary sisters; Alice with her gentle reserve, often sad, but always ready to forget her own grief in helping others; and Phoebe, genial, quick-witted, vivacious— How differently they sing, yet how their music blends, and how it strengthens all who hear its melody!

Where in the land is the girl who has not gained cheer and blessing from her acquaintance with the famous "Little Women"? The array would be an imposing one if there were gathered in one place the hosts of boys and girls who pay homage to the name and memory of Louise May Alcott.

The warriors who pillaged, butchered, and "sighed for more worlds to conquer," are gone. In their stead is an army of workers whose watchword is Reform, whose ensign is the White Cross, and whose battle-cry is "For God, Home and Native Land." And foremost in the ranks stands Frances Willard with her dauntless faith and works, hastening the day of victory.

The Old Bay State claims among her honored daughters Maria Mitchell, whose helpfulness as friend, teacher, or college president is now a living memory in many hearts; and whose untiring zeal has bequeathed so much of worth to the world of science and education.

Space forbids the mention of the many more who have gained renown. But besides all these there is many a name less eminent that will come to the mind of the reader,—the name perhaps, of a teacher whose womanly strength and purity of heart must forever abide in one's thought as "the pattern shown in the mount."

Everywhere their influence is felt. How Staidtown reveres the opinion of the "Wilson girls"!—sixty years old they may be, and full of ancient whims, but the "Wilson girls" still. How Muddy Hollow blesses them for their charities that High-and-Dry Street never dreams of their bestowing!

The "Aunt Marthas," "Cousin Marys," and "Sister Anns"—these are legion among "blessed women whose whole business is to mother other

mother's children, to make homelike other people's homes, and to give without expecting to receive."

GRACE SAVAGE.

## DEPARTMENTS.

MISS L. M. DUNN.

### GYMNASTICS.

The following are directions for the second gymnastic exercise taught this term. The unenclosed figures number the measures, those enclosed in parenthesis the counts of a measure.

1. (1) Carry right foot forward once and a half its length. (2) Bend at knees. (3) Straighten. (4) Standing position.

2. Similar measure carrying left foot to rear.

3. Similar measure carrying right foot to side.

4. Similar measure carrying left foot to side.

5-8. Similar four measures carrying foot diagonally forward, to right, to left, diag. back, to right, to left.

9-16. Similar 8 measures rising on toes on (2) of each measure.

17. (1) Right foot forward, ankle rigid, heel 2 inches from floor. (2) Bend at ankle without touching floor. (3) Place foot on floor. (4) Bring left foot beside right foot.

18. Repeat to rear beginning with left foot.

19. Repeat 18 beginning with right foot. 20. Repeat 17 beginning with left foot.

21. (1) Right foot forward, right fist to left shoulder. (2) Right fist to right shoulder with a sweeping movement. (5) Return right fist to left shoulder. (4) Standing position. 22. Similar measure with left arm and foot.

23. Repeat 21 carrying right foot to rear. 24. Repeat 22, left foot to rear.

25. (1) Turn right foot on heel to right, 90° with first position. (2) Return to position. (3) Repeat 1. (4) Bring left foot beside right. 26-27. Repeat 21 and 22.

28. (1) Right foot directly back in same line, toe on floor. (2) Return to position. (3) Repeat 1. (4) Turn by right to rear on ball of right and heel of left foot. 29-30. Repeat 21 and 22.

31. Repeat 25.



32. Right arm horizontal at side thumb side of fist up. (2) Carry to front. (3) Carry to rear in horizontal plane as far as possible. (4) At side. 33. Similar measure with left arm. 34-35. Alternate. 36-37. Double movement on (4) rising on toes.

38. (1) Carry arms above head so as to touch palms. (2) At side. (3) Repeat (1). (4) Repeat (2). 39. Repeat 25, making 45° angle. 40. Repeat 38. 41. Reverse direction of 25. 42. Repeat 38. 43. Repeat 39. 44. (1) Repeat (1) of 38. (2) Bring hands, palms together, so that tips of fingers touch chin. (3) Clench fists and extend arms horizontal at side, back of fist up. (4) Arms vertical at side.

45. Repeat 39. 46. Repeat 44. 47. Repeat 41. 48. Repeat 44. 49. Repeat 39. 50-58. Combine 38 and 44 in the same positions as when taken separately as just given.

59. (1) Extend right arm, open hand horizontally diagonally to right. (2) Bend at elbow bringing forefinger against forehead. (3) Position (1). (4) At side. 60. Same with left arm. 61-62. Alternate. 63-64. Both hands.

The music played by Mr. W. C. Moore for the first set of gymnastics was "Cadet's March" by Frederick E. White, for the second set, "Travesty March" by John C. Minton.

THE newly elected officers of the Lyceum for the one hundred and fifteenth term are as follows: for president, Mr. Harlan P. Shaw; vice-president, Mr. Fred B. Thompson; recording secretary, Miss Alice G. Hamblett; for corresponding secretary, Miss Elenor A. Barber; treasurer, Mr. Will F. Eldridge; auditor, Mr. Winthrop N. Crocker; prudential committee: chairman, Mr. Merle A. Drake; associates, Miss Susie Phillips, Miss Grace Nickerson. Ushers: Mr. S. B. Paul, Mr. M. A. Drake. NORMAL OFFERING, Editor-in-chief, Mr. George Frank Adams; associates, Miss Grace Parker, Miss Margaret Orr, Miss E. A. Chandler; business manager, Mr. Luther Hatch.

#### PERSONALS.

MISS SUSIE PHILLIPS.

—Miss Erminnie A. French substituted two weeks in the Waltham schools.

—Mr. J. H. Lewis has resigned his position at Marion and accepted one in West Yarmouth at an increased salary.

—Mr. Wm. H. Hutchinson gladdened the hearts of his friends by a visit in January. He is able to walk with the aid of a cane.

—During Mr. A. G. Boyden's absence from school on account of illness, Mr. M. H. Jackson, had charge of the psychology class.

—Miss Emerson, a graduate of this school, was one of those disappointed ones, who visited the school during the recess. She is now teaching in Hartford, Conn.

—Miss Horne is obliged to be absent on account of the very serious illness of her father. Miss L. M. Snow has charge of the Sub-Senior Reading classes.

—Miss Lizzie M. Dunn will read an essay on "True Success," on graduation day; Mr. M. H. Jackson, one on "Military Drill," and Mr. Julian L. Noyes on "Electricity."

—'89 Miss F. Mabel Cummings has resigned her position in Medway, to accept an offer as teacher of Rhetoric, English Grammar and Physical Geography in the Dover High school.

—Miss Martha Alden is to succeed Miss Annie A. Cobb, in the "School of Observation." Miss Cobb, on account of ill health, gives up teaching, and will make her home in Chicago with her brothers.

—John T. Prince, a graduate of the school, and now Agent of State Board of Education, has recently returned from a tour of study and observation in the German schools. He visited us Jan. 8, and made a short address to the school.

—News has been received, indirectly, of the death on Jan. 7, 1890, of Rufus W. White, a former member of Section G, who entered the school in Sept. 1887, and remained a little over one term, when he was obliged to leave on account of his health. Since his withdrawal from the school, he has spent much time in Florida and Colorado, for the sake of his health. The readers of the OFFERING will remember him as a frequent contributor to its columns; his schoolmates as a close student; his classmates as a firm friend. We offer our sympathy to those who mourn his loss.



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